A detailed stone relief carving of a bearded man in profile, facing right. He wears a tall, rounded headdress with a crescent-shaped ornament on top. His beard is thick and textured with circular patterns. He is wearing a large, multi-layered collar or pectoral. The background is a textured stone surface.

*The Metropolitan
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GUIDE TO THE
COLLECTIONS

Ancient
Near Eastern
Art

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ANCIENT NEAR EASTERN ART

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Any survey of the human past in the ancient Near East is bounded by certain severe limitations. First of all, the length of time—over 8,000 years from the beginning of the first villages until the Arab conquest—staggeres comprehension. During this period of time, furthermore, a flood of different racial stocks and languages saturated the area. Our knowledge of this long and complex era is all the more incomplete because serious archaeological research began little more than a century ago and has still probed only a few of the thousands of mounds that bear witness to the past. As a result, until the I millennium B.C., when written records provide dependable dates, our knowledge of chronology is uncertain and at best relative. Finally, no museum illustrates fully the material from all the areas and periods involved. Here, therefore, we shall attempt to provide only a basic and often oversimplified historical framework into which the works of art in our collection may be fitted.



1. Earthenware figurine from
Hacilar, c. 5400 B.C.



The Near East comprises that portion of southwestern Asia extending from Turkey on the west through Iran on the east, and from the Caucasus on the north to the Gulf of Aden on the south. It is a region of geographic diversity: great plateaus and mountain ranges in Turkey and Iran, vast deserts in Iran and Arabia, and the inviting river valleys of the Tigris and Euphrates in Iraq. In spite of this diversity, in some areas many natural resources, such as

		Ancient Near Eastern Chronology
Early Anatolia		
Çatal Hüyük	c. 6500–5700 B.C.	
Hacılar	c. 5700–5000 B.C.	
Early Mesopotamia		
Jarmo	c. 6200–6000 B.C.	
Hassuna	c. 5500–5000 B.C.	
Samarra	c. 5000–4800 B.C.	
Halaf	c. 4900–4500 B.C.	
Sumerian		
Ubaid	c. 4500–3500 B.C.	
Uruk (Warka and Protoliterate A and B)	c. 3500–3100 B.C.	
Jamdat Nasr (Protoliterate C and D)	c. 3100–2900 B.C.	
Early Dynastic	c. 2900–2370 B.C.	
Akkadian		
	c. 2370–2230 B.C.	
Neo-Sumerian (Gudea and Third Dynasty of Ur)		
	c. 2230–2000 B.C.	
Isin-Larsa—First Dynasty of Babylon		
	c. 2020–1600 B.C.	
Kassite		
	c. 1550–1150 B.C.	
Assyrian		
Old (Shamshi-Adad I—Ishme-Dagan)	c. 1814–1742 B.C.	
Middle (Ashur-uballit I—Tiglath-pileser I)	c. 1365–1077 B.C.	
Neo (Ashurnasirpal II—Destruction of Nineveh)	883–612 B.C.	
Neo-Babylonian (Nabopolassar—Cyrus II's capture of Babylon)		
	626–539 B.C.	
Achaemenid		
	539–331 B.C.	
Seleucid and Parthian (Seleucus I—Artabanus V)		
	312 B.C.–A.D. 224	
Sasanian (Ardeshir I—Yazdgard III)		
	A.D. 226–651	



2. Earthenware jar from
Sialk, c. 3100 B.C.

forests and even stone, are sparse. For the past ten millennia the climate of the region has varied little. In summer the temperatures are torrid, and in winter snow and ice are common. Rain is almost nowhere abundant. These climatic conditions have dictated two types of agriculture: one in the uplands dependent upon a limited amount of precipitation; and the other in the river valleys dependent upon irrigation.

Since the practice of irrigation requires a more sophisticated organization of society, it is not surprising that many of the earliest signs of settled life so far discovered have appeared in plateau sites such as Çatal Hüyük and Hacilar in Turkey, Sarab and Hajji Firuz in Iran, and Jarmo and Hassuna in Iraq (Jericho, located in the Jordan valley and dependent upon irrigation from a local spring, is the foremost known exception to the early upland predominance). The Museum's earliest ceramics come from Hacilar, on the plateau of southwestern Turkey. The expressive figurine illustrated (1) demonstrates that extreme age does not imply a lack of technical excellence or beauty. From the Iranian upland at Sialk comes a large storage jar (2) graceful both in shape and stylized decoration.

Ubaid period

When man learned how to divert river waters through ditches for irrigation, around the end of the V millennium B.C., his center of activity shifted from the Turkish, Iranian, and Iraqi plateaus to the portion of Mesopotamia that lies between the Tigris and Euphrates rivers south of modern Baghdad. Deficient in wood, stone, or metal, southern Mesopotamia, with the aid of life-giving water from the rivers, produced an agricultural abundance to trade for the raw materials it lacked. Although one cannot ignore the important contributions of surrounding regions, southern Mesopotamia nevertheless serves as the central core of ancient Near Eastern history and culture.

About 4500 B.C. there arose in southern Mesopotamia a culture called by archaeologists Ubaid, named after the site where the culture was first recognized. Although the question is still debated, we

believe that the bearers of Ubaid culture were a people now known as Sumerians. This is not the name they themselves used; we call them Sumerians because another people, several hundred years later, called the land Sumer. In its initial stages the Sumerian homeland reached from Eridu north to Uruk. Later, although Sumerian civilization spread over all Mesopotamia, the limit of Sumer proper reached only as far north as Nippur.

The Sumerians were the first great cast of actors in the drama of civilization in southern Mesopotamia; the only uncertain issue is the exact time of their appearance on the stage. Until recently it was assumed that they arrived in southern Mesopotamia, perhaps from Iran, no earlier than the IV millennium, and that the land itself was then of recent deltaic origin. According to the latest geological research, however, it is quite possible that the physical extent of southern Mesopotamia differed little 6,000–8,000 years ago from what it is today. The theory is that the surface level of the lower Mesopotamian plain has subsided to about the same degree that the silt of the rivers has accumulated. But no matter when or whence these people came, according to skeletal studies made by physical anthropologists they were already a heterogeneous people when we first make their acquaintance in Ubaid times. The period is best known for the beginning and development of temple architecture, at Eridu in the south and at Tepe Gawra in the north. From earliest times temples were characterized by interior niches—probably for statues of the god—and mud-brick offering tables. As the temple buildings grew larger, their thin brick walls were reinforced with buttresses, and this feature also continued throughout the course of Mesopotamian history to distinguish temples—the most important type of edifice—from other structures. Ubaid pottery ranges from monochrome chocolate-colored painted fabrics of high quality to coarse green overfired pottery, both painted and unpainted (3).



3. Earthenware dish from Ubaid Cemetery at Eridu, c. 4000 B.C.

The succeeding Uruk period (c. 3500–3100 B.C.) is named after the famous site that is today called

Uruk period



4. Pictographic stone tablet,
Jamdat Nasr, c. 3000 B.C.
Lent by the General
Theological Seminary

Warka. In Uruk, according to present knowledge *the* city of its day, the temple assumed monumental proportions along the lines first projected at Eridu. After the introduction of the potter's wheel about the beginning of the period, utilitarian pottery became mass-produced and lost much of the artistic craftsmanship so often found in earlier ceramics. Although simple stamp seals, employed much like signet rings to indicate identity, had long been known, cylinder seals now make their first appearance. Throughout their long history, the scenes carved on them are varied and instructive forms of art.

The most important achievement of this time was the invention of writing late in the period. The earliest tablets, in stone and clay, come from Uruk and Kish and bear pictographic signs that are still poorly understood. These signs are nonetheless the forerunners of the stylized cuneiform (4), so called because it was written with a wedge-shaped stylus in wet clay (*cuneus* in Latin means "wedge"). This script was used in the Near East for almost 3,000 years.

Jamdat Nasr period

Until nearly the end of the IV millennium, Mesopotamian civilization developed largely in Uruk and the area to the south. In the Jamdat Nasr period (named, again, after the site where the culture was first recognized), however, cities farther north such as Shuruppak, Nippur, Kish, and Eshnunna grew rapidly. This spread may have been due to the overuse of irrigation in the older south. Eridu, for example, was practically deserted after the Ubaid period. Why? Salinization of the soil because of salt-bearing irrigation water coupled with poor drainage is the most likely answer. The move was probably made to utilize previously uncultivated soil.

While some earlier temples at Eridu and Uqair had been set on primitive mud-brick platforms, the White Temple at Uruk was now raised on an artificial mountain 40 feet high. This structure, requiring a great labor force, represents the first large Mesopotamian temple tower, or ziggurat. Such tow-

ers, later stepped, became the most distinctive architectural feature of Mesopotamian cities.

Stone carving, both in relief and in the round, and the manufacture of stone vases and bowls inlaid with mother of pearl, red jasper, and bitumen, are significant developments of the Jamdat Nasr period. The first commemorative stela appears—a form in ancient Near Eastern art that persisted for many centuries.

Trade with other parts of the ancient world was widespread, and Jamdat Nasr cylinder seals (5) have been found as far apart as Iran and Egypt. Egypt and Elam (in western Iran) were stimulated, especially in the creation of their own systems of writing, by their contact with Mesopotamia.

5. Jamdat Nasr cylinder seal (below) and impression (left); seal from Inanna Temple at Nippur, c. 3000 B.C.



During the succeeding Early Dynastic period, Sumerian civilization enjoyed a long development uninterrupted by foreign influence. On the basis of myths written down at a later date, it has been suggested that the towns and cities were first governed by assemblies, which in times of emergency chose a temporary leader. These leaders tended to prolong their authority, and thus hereditary kingship developed. Government was based on the city-state unit. Each city had a patron deity, although many other gods were also worshiped; in most instances these were deified manifestations of nature. The life of the city was organized around the temple of the patron deity, with the city's leader serving both as priest and king. Whereas the temple cult was originally the principal consumer of goods and services, late in the period military and private requirements

Early Dynastic period

had an increasing effect on the economy. Foreign trade flourished, because Mesopotamia possessed both the wealth and the military strength to make the trade routes secure.

In architecture loaf-shaped plano-convex bricks and oval walls surrounding temples of conventional type are notable features of the period, making it possible to identify Early Dynastic buildings wherever they are excavated.

Sculpture, in both stone and metal, was executed on a small scale simply because both materials had to be imported. Although a clear line of progression cannot be traced, the sculpture shows both abstraction and naturalism. These characteristics can be illustrated by two pieces in stone in the collection. A fine example of the geometric style applied to the human figure is a statuette of a worshiper (6) probably made as a votive offering, while greater freedom and realism appear in the white stone half figure of a ram (7). The ram comes from excavations at Nippur in which the Museum has participated.

A progression from abstraction to naturalism is apparent in Early Dynastic cylinder seals. Early in the period seals carved in the "brocade" style (8) give precedence to design over subject. Subsequently the subject was favored, at first rendered in a linear fashion (9), but later with more plasticity (10). Throughout the period these seals were completely covered with decoration, and therefore few of them are inscribed.

The Sumerians also created works of high quality in metal. One such is a vigorous copper statuette of a man bearing a heavy burden on his head (12). It was perhaps once part of a foundation deposit commemorating the construction of a building, but there survives no other deposit figure like it. The best-known works in gold are the remarkable objects from the Royal Cemetery of the First Dynasty at Ur, excavated by Sir Leonard Woolley in the 1920s and 1930s. A small couchant doe (11) in our collection, said to come from this site, is superbly executed, as figures of animals by ancient Near Eastern artists often are.



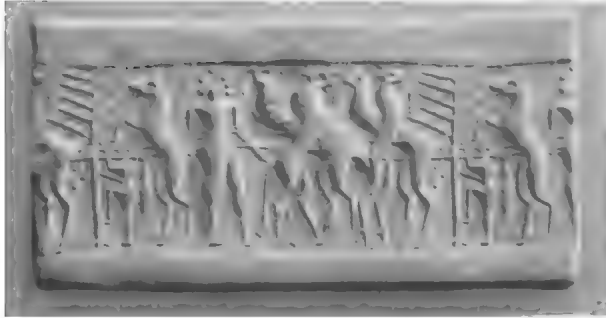
6. Gypsum statuette from Square Temple at Tell Asmar, Sumerian, c. 2600 B.C.

7. Stone protome from Inanna Temple at Nippur, Sumerian, c. 2500 B.C.

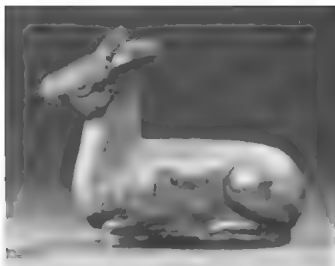




8, 9, 10 (left, top to bottom).
Impressions of Sumerian
cylinder seals: Early
Dynastic I, from Tell
Agrab, c. 2800 B.C.; Early
Dynastic II, c. 2600 B.C.;
Early Dynastic III,
c. 2500 B.C.



12. Copper statuette,
Sumerian, c. 2700 B.C.



11. Gold doe,
Sumerian,
c. 2500 B.C.



Some works of art of this period found in Mesopotamia are probably products of the flourishing trade maintained by the Sumerians with neighboring countries. A fine steatite vase (13) from early in this period is carved in low relief with semi-abstract palm trees and mountains. Steatite vessels with this distinctive style of decoration, often including thatched huts as well as humans, animals, reptiles, and birds in the designs, have been found at Susa, the capital of Elam, and in the Indus Valley.

Akkad period

The Early Dynastic period marks the end of the long, prosperous era of the Sumerian city-state. For centuries Semites—people unrelated to the Sumerians and speaking a different language—had also lived in Mesopotamia. Their principal settlements were in Akkad, a region extending north from Nippur to the environs of modern Baghdad. In the Akkad period, under Sargon I, they gained political ascendancy, even in the Sumerian south, with minimal strife. Sargon's control extended from the Persian Gulf to the Mediterranean, and his grandson, Naram-Sin, was both the first monarch to call himself King of the Four Quarters (of the world) and the first to deify himself. The age of empire had arrived.

The Semitic Akkadian language, of which the later Babylonian and Assyrian are dialects, came into common use. All of these were written, like Sumerian, in cuneiform. In religion there was no change beyond the substitution of Semitic names for Sumerian deities whose functions remained the same.

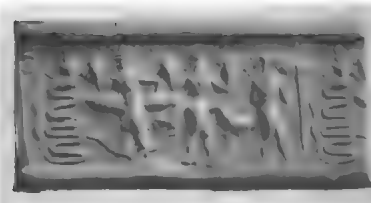
The art of the period is represented by only a few rare, though magnificent, works in bronze and stone. Cylinder seals, in themselves minor works of art, nevertheless reveal the excellence of execution and the imagination so characteristic of Akkadian art as we know it. Animal combat scenes were favorite subjects, and mythological themes abound (14). From the northern reaches of the empire comes a bronze foundation nail (15) in the form of a snarling lion holding an inscribed bronze tablet. Although attributed to the Hurrians, a people who

13. Steatite vase, Sumerian,
c. 2700 B.C.



played only a minor role in III millennium Mesopotamia, this piece parallels the art of Akkad in its stirring realism.

Having overextended itself, the Akkadian empire fell about 2230 B.C. before hordes of Gutians from the north, while Amurrites pressed into Mesopotamia from the west.



14. Impression of Akkadian cylinder seal, c. 2300 B.C.

15. Bronze foundation nail, from Urkish, Hurrian, c. 2200 B.C.

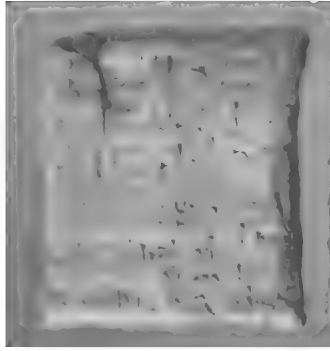
The Sumerian city-state of Lagash—which, like all of Sumer, had been controlled only politically by the Akkadians—succeeded in escaping Gutian plundering, and in a period we call “Neo-Sumerian” it produced fine works of art in the Sumerian tradition, particularly during the governorship of Gudea (c. 2150 B.C.). A series of sculptures in diorite perpetuates Gudea’s image (16). Although they display great technical competence, they replace the diversity and vigor of the best Akkadian sculpture with a sense of proud piety and monumental dignity. Though our statue is small, the effect is massive. The inscription, in Sumerian, tells us, “It is of Gu-

Neo-Sumerian period



OPPOSITE:

16. Gudea, governor
of Lagash,
diorite,
Neo-Sumerian,
c. 2150 B.C.



17. Case of cuneiform tablet,
Ur III, c. 2100 B.C.

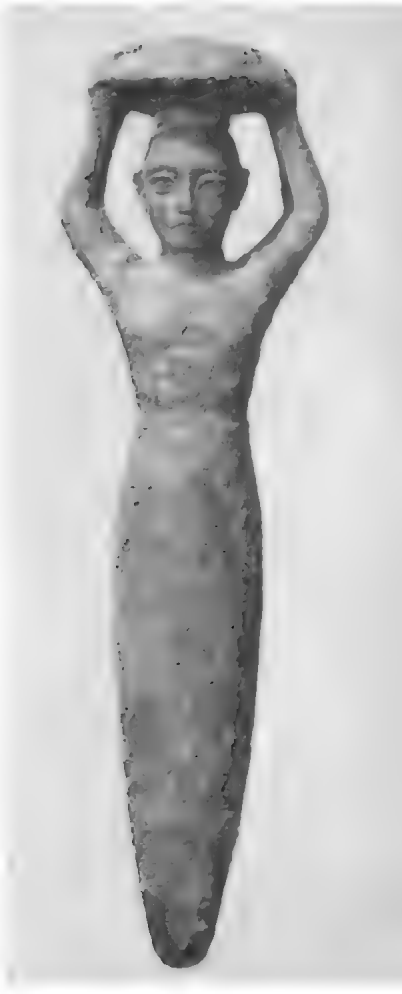
18. Copper figurine of
Shulgi from Inanna
Temple at Nippur, Neo-
Sumerian, c. 2100 B.C.

dea, the man who built the temple. May it make his life long." To the statue itself was attributed life, and it was made to remain in perpetuity a living worshiper of Gudea's god.

The reign of Gudea and his son, Ur-Ningirsu, coincided with the beginning of what is known as the Third Dynasty of Ur. A revival of Sumerian political power was taking place at this time; although initiated by Uruk, its center was soon transferred to its neighbor. Under the five kings of the Third Dynasty, Sumerian civilization enjoyed its finest century. The great prosperity of the period is attested to by endless thousands of cuneiform business documents (17). Trade, both by land and sea, was vigorous. From the time of King Ur-Nammu stems what is so far the earliest known code of laws, and many literary texts were either composed or written down for the first time.

Foundation deposit boxes excavated in the Temple of Inanna at Nippur have yielded a series of fine cast copper figurines. The statuette illustrated (18) represents Shulgi, the greatest king of the Third Dynasty, carrying on his head a symbolic basket of mortar to be used in the erection of the new temple.

The Sumerian renaissance was nonetheless short-lived. Attracted by the ease of life in the river valley, Amurrites from the west and Elamites from the east overwhelmed Ur about 2000 B.C. The empire returned, temporarily, to the former city-state pattern.

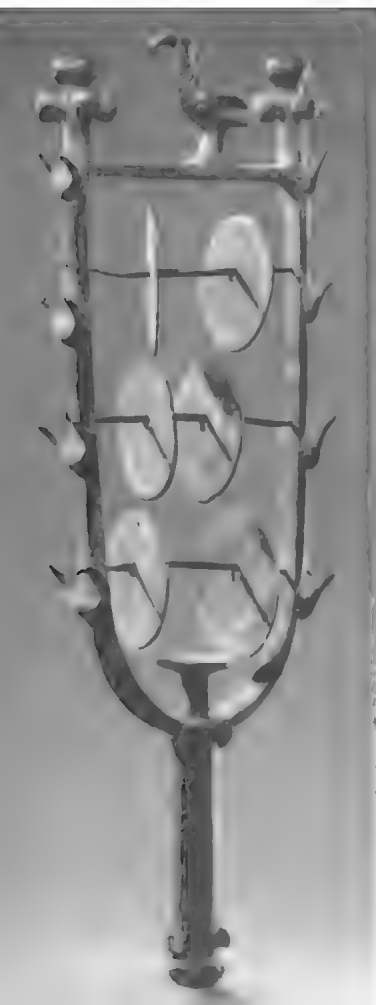
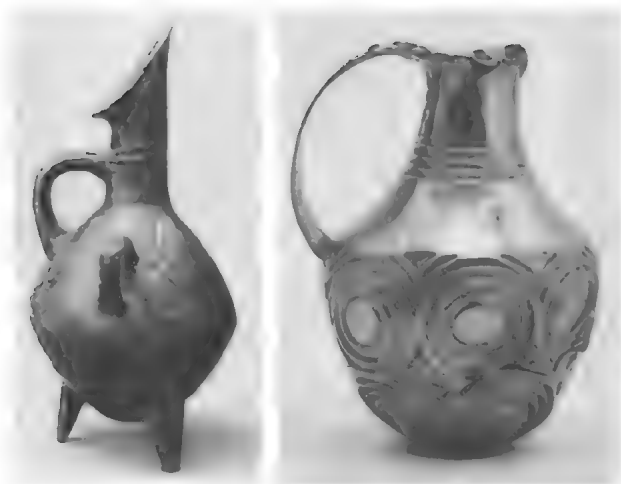


III and II millennium Anatolia

19. Earthenware jug from
Yortan, early III
millennium B.C.

20. Gold jug, Pre-Hittite,
late III millennium B.C.

21. Bronze sistrum, possibly
from Horoztepe,
Pre-Hittite, late III
millennium B.C.

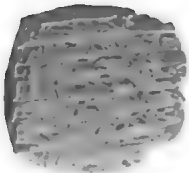


II millennia in Anatolia. With its mountains and plateaus, Anatolia presents a geographic diversity not found in southern Mesopotamia. Both for this reason and because it was influenced by the West, the artifacts of Anatolia differ from and are more varied than those of Mesopotamia.

The archaeological exploration of Anatolia is still in its beginnings. Objects in the collection come primarily from four areas. From the Yortan region of western Anatolia, about the time of the Royal Cemetery at Ur, stem well-formed terracotta vessels (19) inspired by metal prototypes. A fine gold jug (20) of unknown provenance is quite similar in style to one discovered by Turkish archaeologists in a series of rich royal tombs at Alaca Hüyük in central Anatolia, and may have originated in this area. Farther east, at Horoztepe, a tomb more modest in its contents than those at Alaca Hüyük has yielded several fine bronze objects, and a collection of bronzes of unknown provenance in the Museum may actually have derived from this site. In any event, they are contemporary, and the skill of III millennium Anatolian metalworkers is demonstrated in such pieces as a sistrum (21), a musical

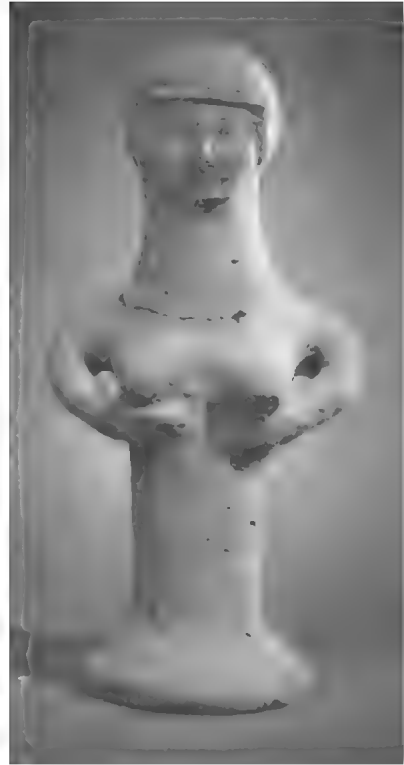
instrument decorated by bulls' horns and a bird. The use of bulls and bulls' horns in this and other similar pieces recalls the very early shrines at Çatal Hüyük, some 4,000 years earlier, in which this animal played a major role. At Kanesh (Kültepe), in central Anatolia, for more than a century shortly after the beginning of the II millennium, a trading colony was maintained by early Assyrians, exporting chiefly tin and textiles and taking copper, carnelian, and other raw materials in exchange. The oldest written documents from Anatolia (23) record, in Old Assyrian, the transactions of this trading post.

During this time there occurred massive Indo-European migrations from Central Asia into Anatolia, Syria, northern Mesopotamia, and Iran. The best known of these Indo-European groups to come to Anatolia were the Hittites. Although they arrived at the beginning of the II millennium, they did not become politically powerful until the 14th century. Then they succeeded not only in gaining a firm hold on central Anatolia but also in finally defeating the Mitannians, with whom they had long contested north Syria. They vied with the Egyptians for the control of the rest of Syria, and were to remain a strong power until the next great wave of Indo-Europeans entered Anatolia, apparently from the Aegean, about 1200 B.C.



23. Cuneiform tablet from
Kültepe, Old Assyrian,
c. 1900 B.C.

22. Earthenware figurine from
Lachish, c. 7th century B.C.



Economically unable to support a great political power, the tiny region of Palestine through the millennia served as a corridor for conquerors going from Egypt to Syria, Anatolia, Mesopotamia, and vice versa. This great crossroads is represented in our collections by a limited amount of pottery of different periods from Lachish (22) and Qumran, a site that yielded some of the Dead Sea Scrolls.

Palestine

Isin-Larsa and Babylon

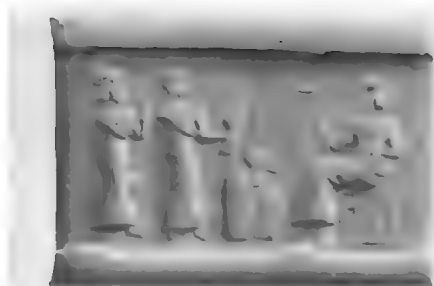


24. Earthenware votive plaque,
Babylonian, early II
millennium B.C.

In Mesopotamia, meanwhile, at the beginning of the II millennium, the Elamites from the east and the Amurrites from the west, who had between them crushed the Third Dynasty of Ur, now fought each other, with the Amurrites emerging as victors. The pattern of city-states briefly reappeared. The most powerful of these short-lived cities were Larsa and Isin. But after Larsa defeated Isin, Babylon overwhelmed Larsa. During the reign of more than 40 years of Hammurabi (c. 1792–1750 B.C.), Babylon became for the first time capital of an empire.

Akkadian, in the dialect we know as Old Babylonian, by now had displaced Sumerian both as the spoken and written language. The renowned law code of Hammurabi, our most complete set of ancient laws, is written in this language. But even though Sumerian was finished as a spoken language, it continued to be employed in conservative writings, such as royal inscriptions, religious literature, and many legal forms.

One of the most characteristic art forms is the small terracotta made in many copies from a mold (24). Whereas in language there was a reversion to Akkadian, in art there was a strong line of continuity from the Sumerians. Neither the art of the Isin-Larsa period nor that of the First Dynasty of Babylon is well enough understood to distinguish one from the other, and in some instances the art of these two cannot in turn be separated from that of the Third Dynasty of Ur. On seals, for example, the presentation scenes are at times so much the same that they can be differentiated only by their inscriptions (25, 26).



25, 26. Impression of Ur III cylinder seal from Nippur, c. 2100 B.C.; impression of Old Babylonian cylinder seal, c. 18th century B.C.

After Hammurabi the First Dynasty of Babylon was to continue for more than a century, but its zenith had passed. About 1600 B.C., Babylon was raided and sacked by a Hittite king. He immediately went back to Anatolia, but this offered the Babylonians no respite, because the Kassites followed soon afterward.

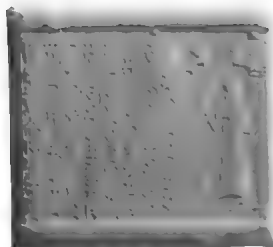
The Kassites, pushed out of Iran into Mesopotamia, were culturally less mature than the Babylonians over whom they ruled. They adopted Babylonian as their language and cuneiform as their script. By the 15th century B.C. they controlled the region from the Persian Gulf in the south to modern Kirkuk in the north, and even established diplomatic relations with Egypt. In the 14th century they defeated Elam and claimed control of Assyria. The ziggurat of their capital Dur-Kurigalzu, modern Aqarquf, just west of Baghdad, is still an inspiring landmark. In a temple to Inanna at Uruk, the Kassites employed the first reliefs made of molded bricks, a technique that was to be adopted by their successors.

A Kassite limestone stela in our collection shows the protective goddess Lama in an attitude of intercession (27). The Kassites are also noted for their boundary stones, carved with reliefs and inscriptions describing the limits and privileges of real estate grants. Their earliest cylinder seals, made of multicolored stones, have lengthy inscriptions—sometimes even complete prayers—with hardly any design (28); later, however, they contain scenes composed of fantastic monsters, trees, and triangular borders, reflecting the influence of their contemporaries, the Mitannians, and, even more important, the Assyrians.

Kassite period



27. Stone stela of goddess Lama, Kassite, c. 14th century B.C.



28. Impression of early Kassite cylinder seal, 16th–15th century B.C.



As Kassite power declined in the 12th century B.C., the fortunes of the Assyrians rose. Little is known of the early history of the Assyrians. Their homeland was a small area around what is now modern Mosul in northern Iraq. There King Shamshi-Adad formed an independent state early in the II millennium, but after a short time Hammurabi of Babylon reasserted southern supremacy in Assyrian territory.

Mitanni overlords and their Hurrian subjects effectively prevented the rise of any power in Assyria through the 15th century B.C. In the 14th century, however, with the defeat of the Mitannian-Hurrian combine by the Hittites, Assyria began its climb to greatness, in what is ordinarily known as the Middle Assyrian period (14th–11th centuries). Although their nation was small, the Assyrians were nevertheless able to raise and equip armies that eventually produced the greatest empire the world had yet known. At its greatest extent it reached all the way from Elam to Egypt.

The Assyrian Empire reached its highest peaks in the 9th, 8th, and 7th centuries B.C. At various times Assur, Nineveh, Kalhu (Nimrud), and Dur-Shar-ruken (Khorsabad) served as capital cities. The wealth of the empire depended upon the leadership of the king, the strength of the army, the efficiency of administration, and the maintenance of trade. Without trade the Assyrian Empire could not have survived, because its own tiny homeland was economically insufficient.

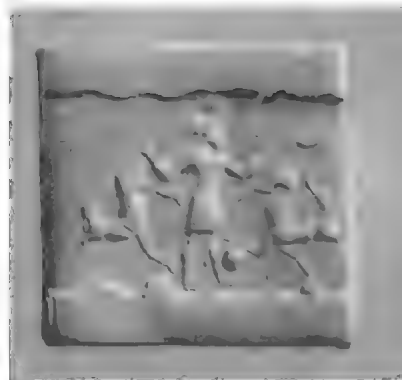
Under the Assyrians Babylon continued to be the cultural center even though its political power was gone. There is in fact a direct continuity from Sumer to Babylon to Assyria. In religion the Assyrian state god Assur has the same functions as Marduk, the national god of Babylon, who in turn replaced the Sumerian Enlil. The Assyrian kings copied and preserved in their libraries the literary works of the south, and Middle Assyrian cylinder seals (30) are a throwback in vitality of imagination, though not in motifs, to the finest works of the Akkad period. In architecture the ziggurat and other building types were continued, with the addition of stone revetments to the bases of walls. Although the technique

Assyria

OPPOSITE:

29. Assyrian gateway showing winged, human-headed lion and bull guardians, from Palace of Ashurnasirpal II at Nimrud, 883–859 B.C.

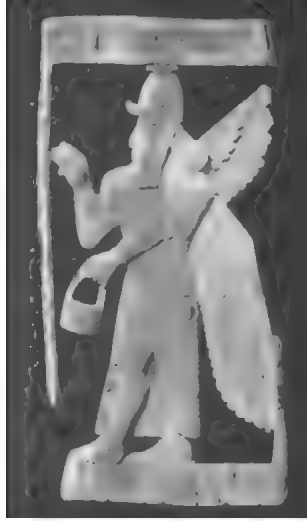
30. Impression of Middle Assyrian cylinder seal, 13th–12th century B.C.





OPPOSITE:

31. Alabaster relief
of winged genie
from Palace of
Ashurnasirpal II
at Nimrud,
883–859 B.C.



32. Ivory openwork plaque
of winged genie, possibly
from Palace of Sargon at
Khorsabad, c. 710 B.C.

of glazing itself was an import from the west, the use of multicolored glazed bricks in architecture was extremely popular with the Assyrians.

In spite of the cultural influence of Babylon, the Assyrians had a sense of history that the Babylonians did not have, and a quite different style of art. Possibly this was due to Hurrian influence. They wrote in detail about their military campaigns, whereas the Babylonians were inclined to write only of religious matters. In art the most memorable Assyrian works are the stone reliefs that lined palace walls, and the giant mythical creatures, in the form of human-headed, winged bulls and lions, that protected gates and doorways. In Assyria both forms were first employed by Ashurnasirpal II (883–859 B.C.) at Nimrud. A courtyard lined with such monumental architectural sculptures has been constructed in our galleries to show the pieces in their proper perspective (29, 31). While the gate guardians are cut partially in relief and partially in the round, the wall reliefs, originally painted in different colors, are always low and flat. Attention to detail was minute, particularly in the incised embroidery on some of the garments. Many types of scenes are represented: in some the emphasis is purely on royal power; some portray ritual; some illustrate historical events; others depict the hunt.

Second only in importance to the reliefs are the small but magnificent ivories—ivories in the round (33), in openwork plaques, in relief both low and



33. Ivory figurine of Nubian
tribute bearer from Fort
Shalmaneser, Nimrud, 8th
century B.C.

34. Ivory champlevé panel
from Fort Shalmaneser,
Nimrud, 8th century B.C.



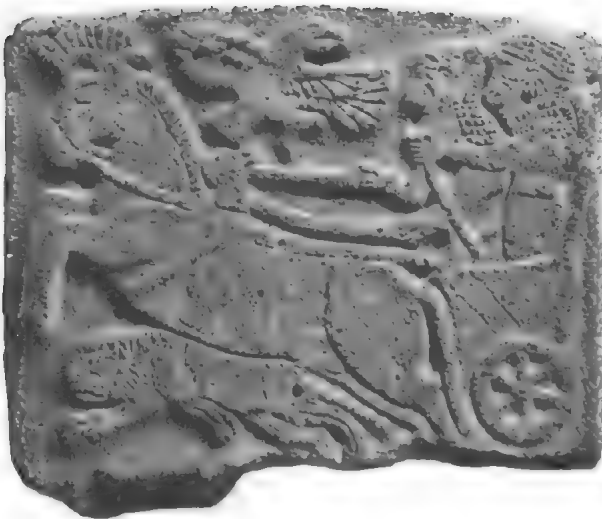
high, some hollowed out to be filled with brightly colored paste or glass (34), and others with incised designs. The ivories found at Assyrian sites offer a variety of styles. Some ivories were imports via trade or conquest; some were evidently produced by imported artists, while still others appear to have been the work of Assyrian artists who imitated foreign styles as well as following their own traditions (32). Many of these pieces were evidently intended for furniture decoration. Most of the ivories in our collection come from the excavation at Nimrud of the British School of Archaeology in Iraq, in which the Museum had a substantial part for more than ten years. Included among our other ivories are fine groups of about the same period from Khorsabad in Iraq, from Arslan Tash in Syria, and from Ziwiyeh and Hasanlu in Iran.

By the end of the Assyrian Empire, Aramaic had become a major language, even in Assyria itself, since Aramaeans from the west had been diffused by deportation throughout the empire. Aramaic, a language, like Assyrian, belonging to the Semitic family, was simple to learn, to speak, and, above all, to write. It had a simple syllabary of 22 signs, taken from Phoenician about 1000 B.C., whereas Assyrian still adhered to the complicated system of cuneiform ideograms and syllabic signs first originated by the Sumerians. There even exist cuneiform tablets with additional Aramaic inscriptions in ink.

During the Neo-Assyrian period, much was hap-

pening in the peripheral areas around Assyria. The two regions of greatest power and importance lay directly to the west in north Syria and to the south-east in Elam. In the west a number of small so-called Neo-Hittite city-states acted as a barrier between Assyria and the Mediterranean seacoast. Because of their continuous interference with trade routes, they were all gradually brought under Assyrian domination. Although in the beginning their art was independent of that of Assyria, they soon came to reflect the culture of their powerful neighbor. The stone reliefs (35) that decorated the walls of the Neo-Hittite palaces and temples are often extremely crude, but it is possible to detect the influence of Assyrian prototypes in the choice of scene and in such details as the types of chariots and horse trappings.

Elam, in western Iran, was an extension of the Mesopotamian plain rather than a part of the Iranian plateau, and relations with Mesopotamia were close from the IV millennium on. At times Elam was completely dominated by Mesopotamia, at times it was free, and occasionally it even controlled southern Mesopotamia. Ashurbanipal put an end to Elamite power with the capture of Susa about 640 B.C. The style of Elam is exemplified at the Museum by two fine works in metal, both reportedly found not



35. Basalt relief of hunting scene from Tell Halaf, Neo-Hittite, 9th century B.C.

OPPOSITE:

36. Copper head, Elamite,
late II millennium B.C.

in Elam but in northwest Iran. Both have affinities with Mesopotamian art. The first is the magnificent copper head of an Elamite ruler (36) reminiscent of a famous Akkadian head made 1,000 years earlier. The other is a unique helmet in bronze (37) with the figures of a bird and three deities modeled in gold-silver leaf over bitumen. The "god of the flowing vase" in the center is a motif popular in Elam as well as Mesopotamia.

From Assyrian records and from classical sources we learn of extensive interplay among the Assyrians and such smaller groups as the Urartians, the Mannaeans, the Medes, the Persians, the Cimmerians, and the Scythians. With these peoples, as a matter of convenience, may be grouped their contemporaries in the Caucasus and the southwest Caspian region, who were also producing distinctive works in ceramics and particularly in metal. All these peoples from the Caucasus through the Zagros Mountains in western and southern Iran were distinguished workers of metal, perhaps because they were close to the metal sources.

The Urartians derived, it appears, from the same parent tribes as the Hurrians. Lake Van in Armenia was the center of their dominion, which at times extended from northwest Iran to north Syria. The

37. Bronze ceremonial
helmet, Elamite, c.
1300 B.C.



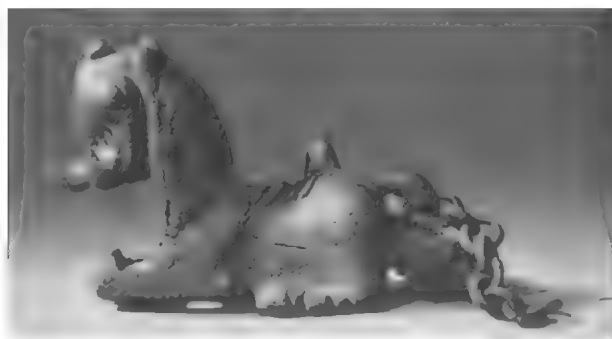




38. Bronze statuette from Toprak Kale, Urartean, 8th century B.C.



39. Earthenware pitcher and stand from Hasanlu, 9th century B.C.



40. Bronze lion from Hasanlu, 9th century B.C.

compact statuette of a deity standing on the back of a bull from Toprak Kale (38) is one of the surviving examples of their art.

The Medes, the Persians, the Cimmerians, and the Scythians were Indo-European in origin and appeared in the Near East in the centuries after the beginning of the I millennium. The Medes came to western Iran perhaps as early as 1000 B.C. and eventually established themselves in the Hamadan-Kermanshah area and the central Zagros Mountains. On the north and west they shared a fluctuating border with the Mannaeans, a tribe about which we have little historical information except the existence of the name. On the south the Medes were blocked off both geographically and politically by the Elamites in the environs of Susa. Nothing is yet known of contact between the Medes and the Urartians.

Hasanlu, just south of Lake Urmia, was a fortress in territory that may have been Median or Man-naean; the University Museum of Philadelphia and the Metropolitan have shared a joint expedition there since 1959. The people who lived at Hasanlu in the 9th century B.C. speak largely through the artifacts they have left behind, because almost no written records have been recovered. The long-spouted gray ware pitcher and tripod illustrated (39) come from a 9th-century burial; the pitcher in particular was a standard burial gift placed in Hasanlu graves of the period. A highly stylized bronze

lion with the remains of an iron pin projecting from its hindquarters (40) is representative of more than 50 of its kind found with skeletons, principally of women, who died in the fiery destruction of the city in the 9th century. Neither these terracottas nor the bronzes show Assyrian influence, although some artifacts strongly related to Assyria have been found at Hasanlu. This people nonetheless tended toward cultural independence from Assyria.

Ziwiye, where once a 7th-century B.C. castle stood on top of a small mountain, lies to the south-east of Hasanlu. Again, it may have been built by the Medes or by the little-known Mannaeans. A chance find by a shepherd in 1947 brought to light the so-called Ziwiye Treasure. It is a conglomerate group in metals (41), ivory, and terracotta in varying styles, a hoard apparently collected at the end of

41. Gold plaque from
Ziwiye, c. 700 B.C.



the 7th century and containing pieces of different ages and sources.

In the late 8th and early 7th century the Cimmerians and the Scythians, both nomadic tribes, burst through the Caucasus into eastern Anatolia and northwest Iran. Scythian metalwork is known for its highly stylized animals, often curled up in a circle, such as the lion on top of an ax head (42).

The famous bronzes of Luristan come almost completely from unofficial excavations in the region to the south of Kermanshah in western Iran, and may be dated in the first quarter of the I millennium B.C., although there exist inscribed weapons and vessels from the same region a millennium or more older. Luristan bronzes, sometimes fantastic, sometimes naturalistic, can be separated into two major groups: those cast in the round, and those of repoussé work usually finished by chasing. The former consist of bridle pieces, finials, cast pinheads in the form of birds and animals, as well as numerous weapons; and the latter of bosses, shields, quiver covers, and the like. A finial depicting a pair of fantastic lions (43) is typical of the Luristan metalworker's highly stylized art. Although Luristan is best known for these bronze works, its artists also produced noteworthy objects in iron and terracotta.

In 1961 the Iranian Archaeological Service undertook important excavations at Marlik in northwest Iran. Many objects in gold, silver, bronze, and terracotta came from tombs attributed to the early part of the I millennium B.C. Marlik is actually only one of several sites in the mountains at the southwest corner of the Caspian Sea, a region popularly called Amlash. What people lived there we do not know, but this area has yielded a spate of unusual stylized terracotta animal figurines (44) and fine metalwork, especially in gold. A small gold cup, decorated with the figures of four gazelles (46) demonstrates the consummate skill of these artists. While the two pieces are of about 900 B.C., objects dating as early as the 13th century B.C. and as late as the 6th or 7th century A.D. also come from this area.



42. Silver cap on a pickaxe,
Scythian, c. 6th century
B.C.

43. Bronze finial from
Luristan, 8th–7th century
B.C.





44. Earthenware zebu vessel
from southwest Caspian
region, c. 900 B.C.

The I millennium inhabitants of the Caucasus also produced fine metalwork, but its style is even more distinct from Mesopotamian art. These peoples are noted for openwork plaques in high relief (45). While the animal portraiture is supple and vigorous, the overall effect is essentially decorative and geometric.

45. Bronze openwork plaque,
Caucasian, c. 5th–4th
century B.C.



46. Gold gazelle cup from southwest Caspian region,
c. 900 B.C.



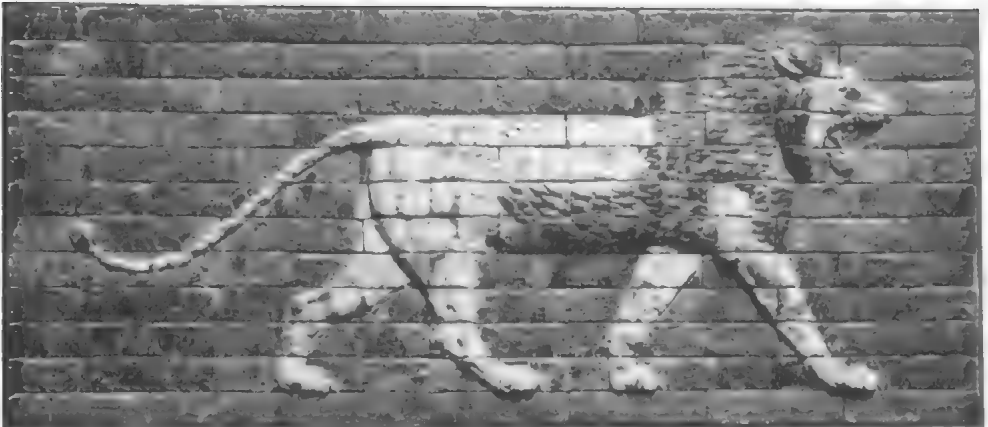
Neo-Babylonian Empire

About twenty years after the death of one of her great kings, Ashurbanipal, Assyria fell before the combined onslaughts of the Babylonians, Scythians, and Medes at Nineveh in 612 B.C. In the dying days of the empire, one Nabopolassar, who had been in Assyrian service, became king in Babylon, and in the reign of his son Nebuchadnezzar the Neo-Babylonian Empire reached its peak. This was due largely to Nebuchadnezzar's ability as a statesman and general. He maintained friendly relations with the Medes in the east while vying successfully with Egypt for the control of trade on the eastern Mediterranean coast. He is of course well known as the Biblical conqueror who deported the Jews to Babylon.

During the Neo-Babylonian period an amazing amount of building activity took place in southern Mesopotamia. In construction the proportion of baked bricks, instead of sun-dried only, was high. Babylon became a city of brilliant color through the use of molded polychrome bricks—cream, blue, and yellow—in patterns to produce splendid reliefs (47) for the gates and buildings of the city. Of the famous Tower (ziggurat) of Babel almost nothing remains.

Nabonidus, the last king of the dynasty, tried to unify the religion of his domain by replacing the state god Marduk with the moon god Sin, who was much more familiar in the West. His move, however,

47. Glazed brick panel from
Nebuchadnezzar's Processional
Way at Babylon,
6th century B.C.



was unpopular in Babylon and simplified the seizure of that city by the Achaemenian Persian Cyrus in 539 B.C., since the Babylonian priests, who were adherents of Marduk, swung solidly to Cyrus's support. The city was not damaged in any way; only a Persian governor was appointed.

The Neo-Babylonians were the final native dynasty in Mesopotamia. The Achaemenid Persians were to remain for 200 years; the Greeks, after the conquest of Alexander, for a century; the Parthians for more than 400 years; and the Sasanian Persians down to the coming of Islam.

Although the ancestors of the Achaemenians had been in northwestern and western Iran since early in the I millennium, Cyrus the Great was the real founder of the Achaemenian Empire. He overwhelmed the Medes, defeated the renowned Croesus of Lydia, and, as previously mentioned, walked into Babylon without a struggle. His son Cambyses conquered Egypt in 525 B.C. Darius, who followed Cambyses, divided the empire into twenty provinces and established firm administrative control. While Darius attained many successes, he, like his son Xerxes, is chiefly remembered for having been defeated by the Greeks at the beginning of the 5th century. Although the Achaemenian Empire was to survive until 331 B.C., it reached its zenith, both in power and civilization, under Cyrus and Darius. With all western Asia united under a single crown, the economy was indeed imperial rather than local. Darius's adoption of gold and silver coinage made commercial transactions easy. While many languages were employed, the real business language of the empire was Aramaic, as in late Assyrian times. Both privately and officially the Achaemenians invoked many gods, but one of the principal systems of belief associated with them is Zoroastrianism. From the Medes they inherited a priestly class known as the Magi, who performed sacrifices, conducted rituals, and tended sacred fires on open-air altars. Well known to the Achaemenians also were Mithra, god of justice, and Anahita, goddess of waters and of fertility.

Achaemenian Empire



48. Stone capital. Achaemenian, 5th century B.C.



49. Stone relief of servants bearing wineskin and covered bowl, from Persepolis, 4th century B.C.

The Achaemenians did not neglect art and architecture. What they created is best exemplified by the vast ruins of Persepolis. There two structures, the Hall of One Hundred Columns, and the Throne Room of Darius and Xerxes, exhibit two of the most characteristic features of Achaemenian architecture, namely, square rooms lavishly supported by huge columns. Some of the Throne Room columns still stand more than 65 feet high. Both the bases and the fluted columns themselves were derived from the Ionic Greeks, but the capitals decorated on two sides with the foreparts of bulls, lions, or griffins had been little used before.

Sculpture in the round on a large scale is limited to the heads and foreparts of the animals on these capitals, such as the stylized but forceful bull's head shown (48). These sculptures, as well as the multitude of reliefs, are essentially decorative rather than illustrative. While detail is exquisitely rendered, the forms and compositions tend to be formal and abstract, as shown in a fragment from a staircase at Persepolis (49). The best-known relief sculptures are at Bisitun, 300 feet above the road on the face of a great cliff, and the rock-cut tombs at Persepolis and nearby Naqsh-i-Rustam.

Small works of art in metal, on the other hand—bronze, silver, and gold—illustrate the highest attainments of artists in the Achaemenian employ. Animals are superbly rendered, as witnessed by the bronze head of an ibex (51), a small antelope in silver (50), and a gold rhyton ending in the forequarters of a snarling lion (52).



50. Silver pendant, Achaemenian, c. 5th century B.C.



51. Bronze ibex head, Achaemenian, c. 5th century B.C.



52. Gold rhyton, Achaemenian, c. 5th century B.C.



53. Stone lintel from Parthian palace at Hatra,
2nd–3rd century A.D.

Seleucids and Parthians

The Greeks under Alexander put an end to Achaemenian power and ushered in an era of Greek influence in the ancient Near East. Babylon, Susa, and Persepolis fell into Alexander's hands, and he surged on even into India. By 323 B.C. Alexander was back in Babylon, where he became ill and died while still a young man. Without his genius the greatest potential empire of the ancient world was split asunder by the struggle for power among his successors, the Seleucid kings. They were beset, furthermore, on the west by the Romans, and on the east by the Parthians, nomads from the steppes north of Iran. This combination of enemies eventually proved too much for them.

With Alexander's triumph Greek became the language of his empire. Greek even continued to be taught in the urban centers under the Parthians. Outside the cities, however, Greek influence was not strong. Greek colonists sent to the eastern part of Alexander's domain were as much subject to Iranian influence as the Iranians were to the Greek way of life.

The Parthians established their capital in Mesopotamia at Ctesiphon, on the opposite bank of the

Tigris from the earlier Greek settlement of Seleucia. In northern Iraq, southwest of present-day Mosul, they built Hatra (53), which often served as a fortress against Roman attack. The Roman Crassus learned in defeat the power of the Parthian heavy cavalry.

The Parthians did little to disturb or upset Iranian civilization as they found it. Parthian sculpture is usually frontal in conception, as is illustrated in terracotta rider figurines and nude female figurines in bone. Like so many other Near Eastern peoples, the Parthians are known for the excellence of their animal figurines (54). The Museum's most appealing Parthian sculpture is a man's head in terracotta, once glazed, that perhaps served as a waterspout (55).



54. Part of bronze leopard,
Parthian, c. 1st century
A.D.



55. Earthenware waterspout,
Parthian, 2nd century A.D.

56. Stucco panel from house
at Ctesiphon, 6th century
A.D.



Sasanian Empire

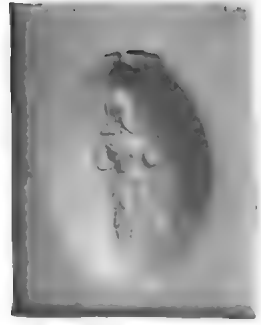
57. Glass rhyton, Sasanian,
3rd-4th century A.D.



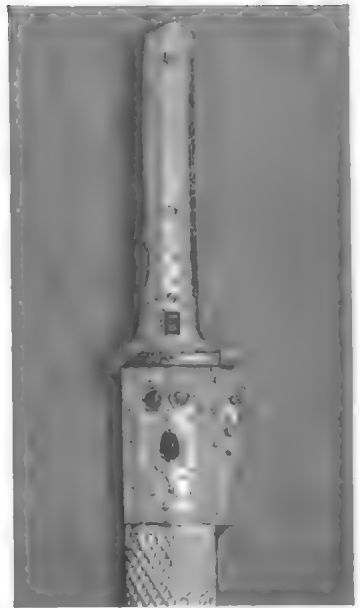
A revolt against the Parthians centered in southern Iran near Persepolis; there the Sasanian Ardashir defeated the last Parthian king Artabanus V, in A.D. 224, and shortly afterward himself became monarch. The Sasanians, named after a legendary Sasan, had long been residents of Iran and considered themselves the rightful successors of the Achaemenians. They inherited a feudal system from the Parthians, but they effectively bridled the feudal lords, instituting a strongly centralized government. The army was reorganized, its strength lying chiefly in the cavalry techniques taken over from the Parthians. The Sasanians were worthy opponents of the Romans, with whom at one time they shared control of much of the known world. The national economy was based on agriculture, but trade was also important to the welfare of the state. Iran continued to sit, as always, astride the land trade routes.

While the Sasanians used stone, mud-brick and burned brick in their architecture, depending upon the geographic location, the most common building material was rubble and plaster, often decorated with sculptured and painted stucco (56). Frescoes and mosaics were also employed. Sasanian reliefs are more deeply modeled than those of the Parthians. So vigorous and plentiful was Sasanian art that its influence extended from China to Europe.

The production of silk and glass (57) was particularly popular. Miniature works of art in stone include thousands of small stamp seals (58) with simple but striking designs of human and animal figures. In metal, silver-gilt plates and vases decorated with hunting (59), ritual, and banquet scenes are well known. Magnificent weapons exist, with handles and scabbards of gold and silver and blades of iron (60; a related helmet in the Arms and Armor Department has silver panels stamped with the same design as that on the scabbard). The powerful head of an unidentified Sasanian king (61) demonstrates the technical proficiency and



58. Stamp seal, Sasanian, 3rd-4th century A.D.



59 (left). Silver-gilt dish, King Peroz hunting, Sasanian, 459-484 A.D.

60. Gold hilt and locket of iron sword, Sasanian, 6th-7th century A.D.

aesthetic eloquence of Sasanian metalworkers. It is a true sculpture in silver.

In A.D. 628 Chosroes II, who had succeeded in including in the empire all of the territory once held by the Achaemenians, was assassinated. Under his successors, the last of whom died in A.D. 651, the empire disintegrated into many small states that became easy prey for the zealous Arab hordes. With



the conquest by the Arabs of Iran and Mesopotamia, and the uniting of this area under Islam in A.D. 661, ancient Near Eastern art comes to an end. The break is neither historically nor artistically complete between the two eras, and many artistic trends in pre-Islamic art continued in the succeeding period. The exact point in time for the establishment of Islam can be set only artificially, to mark the end of one great cultural sequence and the beginning of another.

The beginning of the collection of Near Eastern antiquities goes back to the late 1800s with the purchase from General Luigi Palma di Cesnola and William Hayes Ward of a large number of cuneiform tablets and stamp and cylinder seals. Early in the twentieth century the first major objects were acquired as gifts: Assyrian reliefs in 1917 from J. Pierpont Morgan and in the 1930s from John D. Rockefeller, Jr., and also in the thirties Syrian ivories and Luristan bronzes from Mr. and Mrs. George D. Pratt. In this same decade the Museum began taking part in excavations in the Near East, at Ctesiphon in Iraq with the German State Museums and independently at Qasr-i-Abu Nasr in Iran. Additional material from controlled excavations at Lachish came to us as gifts from Harris D. and H. Dunscombe Colt, and at Ur by purchase from the University Museum in Philadelphia. In the 1940s from Iran we obtained by exchange from the Teheran Museum a large amount of pottery from a number of different sites; also by exchange from the Baghdad Museum pottery from Eridu; and by purchase from the American Institute of Iranian Art pottery and bronzes whose certain provenance was Luristan. In the 1950s and 1960s the Museum recommenced its excavations in the Near East jointly with the British School of Archaeology in Iraq at Nimrud, with the American Schools of Oriental Research and the Oriental Institute of the University of Chicago at Nippur, with the University Museum in Philadelphia at Hasanlu and Ziwiyeh in northwest Iran, and with the British Institute of Persian Studies at Yarim Tepe in northeast Iran.

OPPOSITE:

61. Silver head of Sasanian king, late 4th–early 5th century A.D.

Major acquisitions in the last thirty years were initiated primarily under the care and direction of former Curator Charles K. Wilkinson. Notably, they have included examples of early Iranian, Achaemenian, and Sasanian bronze, gold, and silver, Syrian and Assyrian ivories, and Anatolian bronze and gold.

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NOTES ON THE ILLUSTRATIONS

1. H. $5\frac{1}{8}$ in. Gift of H. Dunscombe Colt, 1964 64.90
2. H. $20\frac{7}{8}$ in. Purchase, Joseph Pulitzer Bequest, 1959 59.52
3. Diam. $9\frac{3}{4}$ in. Exchange with the Museum of Antiquities, Baghdad, Iraq, 1949 49.133.3
4. $4\frac{1}{8} \times 3\frac{7}{8}$ in. Lent by The General Theological Seminary, 1961 L61.36
5. H. $\frac{3}{4}$ in. Joint Expedition to Nippur, Rogers Fund, 1962 62.70.74
6. H. $11\frac{3}{4}$ in. Fletcher Fund, 1940 40.156
7. L. $3\frac{3}{4}$ in. Joint Expedition to Nippur, Rogers Fund, 1962 62.70.4
8. H. $1\frac{1}{8}$ in. Exchange, Oriental Institute Museum, Chicago, 1951 51.25.16
9. H. $1\frac{3}{4}$ in. Rogers Fund, 1962 62.234.1
10. H. $1\frac{3}{4}$ in. Gift of Walter Hauser, 1955 55.65.4
11. L. $1\frac{3}{4}$ in. Rogers Fund, 1954 54.144
12. H. 15 in. Harris Brisbane Dick Fund, 1955 55.142
13. H. $9\frac{1}{4}$ in. Gift of J. P. Morgan, 1917 17.190.106
14. H. $1\frac{1}{4}$ in. Gift of Walter Hauser, 1955 55.65.5
15. H. $4\frac{3}{8}$ in. Purchase, Joseph Pulitzer Bequest, 1948 48.180
16. H. $17\frac{5}{16}$ in. Harris Brisbane Dick Fund, 1959 59.2
17. $2\frac{1}{8} \times 1\frac{3}{4}$ in. Purchase, Ward, 1886 86.11.248
18. H. $12\frac{5}{8}$ in. Joint Expedition to Nippur, Rogers Fund, 1959 59.41.1
19. H. $8\frac{1}{8}$ in. Rogers Fund, 1960 60.83.6
20. H. 7 in. Harris Brisbane Dick Fund, 1957 57.67
21. H. 13 in. Purchase, Joseph Pulitzer Bequest, 1955 55.137.1
22. H. $7\frac{1}{8}$ in. Gift of Harris D. Colt and H. Dunscombe Colt, 1934 34.126.53
23. $1\frac{9}{16} \times 1\frac{11}{16}$ in. Gift of Philip H. Brady, 1958 58.108
24. H. $5\frac{3}{16}$ in. Rogers Fund, 1948 48.104.1
25. H. $1\frac{1}{16}$ in. Joint Expedition to Nippur, Rogers Fund, 1959 59.41.37
26. H. $15\frac{1}{16}$ in. Rogers Fund, 1943 43.102.35
27. H. 33 in. Gift of E. S. David, 1961 61.12
28. H. $1\frac{11}{16}$ in. Cesnola Collection, purchased by subscription, 1874-76 74.51.4301
29. H. bull, 10 ft. $3\frac{1}{2}$ in., lion, 10 ft. $2\frac{1}{2}$ in. Gift of John D. Rockefeller, Jr., 1932 32.143.1,2
30. H. $1\frac{1}{8}$ in. Rogers Fund, 1943 43.102.37
31. 7 ft. 8 in. \times 5 ft. 6 in. Gift of John D. Rockefeller, Jr., 1931 31.72.2
32. H. $6\frac{1}{8}$ in. Fletcher Fund, 1958 58.122.7
33. H. $5\frac{5}{16}$ in. Rogers Fund, 1960 60.145.11
34. H. $4\frac{3}{16}$ in. Rogers Fund, 1961 61.197.1
35. 23×27 in. Rogers Fund, 1943 43.135.2
36. H. $13\frac{1}{2}$ in. Rogers Fund, 1947 47.100.80
37. H. $6\frac{1}{2}$ in.; diam. $8\frac{13}{16}$ in. Fletcher Fund, 1963 63.74
38. H. $7\frac{5}{16}$ in. Dodge Fund, 1950 50.163
39. H. with stand $15\frac{5}{8}$ in. Joint Expedition to Hasanlu, Rogers Fund 60.20.15.16
40. L. $3\frac{3}{4}$ in. Joint Expedition with the University of Pennsylvania Museum, gift of Mrs. Constantine Sidamon-Eristoff, 1961 61.100.10
41. H. $8\frac{3}{8}$ in. Harris Brisbane Dick Fund, 1954, and Rogers Fund, 1962 54.3.5; 62.78.1
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45. $5 \times 5\frac{3}{8}$ in. Rogers Fund, 1921 21.166.6
46. H. $2\frac{1}{2}$ in.; diam. $3\frac{3}{8}$ in. Rogers Fund, 1962 62.84
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48. H. $18\frac{1}{2}$ in. Rogers Fund, 1947 47.100.83
49. $34 \times 25\frac{1}{2}$ in. Harris Brisbane Dick Fund, 1934 34.158
50. L. 4 in. Rogers Fund, 1947 47.100.89
51. H. $13\frac{3}{8}$ in. Fletcher Fund, 1956 56.45
52. H. $6\frac{3}{4}$ in. Fletcher Fund, 1954 54.3.3
53. 2 ft. \times 5 ft. $7\frac{3}{4}$ in. Purchase, Joseph Pulitzer Bequest, 1932 32.145
54. H. $4\frac{3}{8}$ in. Gift of Mrs. Lucy W. Drexel, 1889 89.2.553
55. H. $8\frac{1}{4}$ in. Gift of Walter Hauser, 1956 56.56
56. $11\frac{1}{2} \times 15$ in. Excavated by the Ctesiphon Expedition of The Metropolitan Museum of Art and German State Museums, 1931-32 32.150.23
57. H. 13 in. Fletcher Fund, 1964 64.60.1
58. H. $1\frac{5}{16}$ in. Rogers Fund, 1922 22.139.41
59. Diam. $8\frac{5}{8}$ in. Fletcher Fund, 1934 34.33
60. L. sword in scabbard $39\frac{1}{2}$ in. Rogers Fund, 1965 65.28
61. H. $15\frac{7}{8}$ in. Fletcher Fund, 1965 65.126

